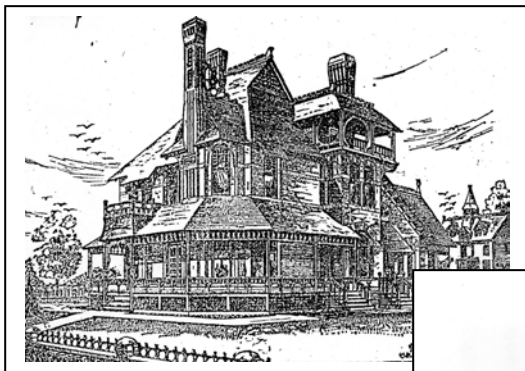




National Register of Historic Places – Sample Nomination Form George Brown Mansion, Porter County, Indiana

This example will be most useful to applicants who are preparing a form for a property with that is architecturally significant (National Register Criterion C). The applicant made a good case for the house by explaining the career of the architect, showing that it is among the best examples of its type in the community, and providing a thorough description.



The Brown Mansion meets National Register Criterion C as a fine example of Queen Anne architecture. The rendering is from the Dec. 24, 1885 first page of the Chesterton Tribune, drawn by architect Cicero Hine. The photograph shows the house as it was in 1997, when it was nominated to the Register. Note that the original porch is missing; the applicant needed to make a successful argument for the eligibility of the house despite the alteration.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Propertyhistoric name Brown, George, Mansionother names/site number 127-108-09028**2. Location**street & number 700 W. Porter Avenue N/A ☐ not for publicationcity or town Chesterton N/A ☐ vicinitystate IN code IN county Porter code 127 zip code 46304**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)
(signed) Larry D. Macklin

Signature of certifying official/Title

Date

Indiana Department of Natural Resources

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

- ☐ entered in the National Register.
☐ See continuation sheet
☐ determined eligible for the National Register.
☐ See continuation sheet
☐ determined not eligible for the National Register.
☐ removed from the National Register.

☐ other, (explain:) _____

Brown, George, Mansion
Name of Property

Porter Co., IN
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- ☐ private
☒ public-local
☐ public-state
☐ public-Federal

Category of Property

(Check only one box)

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing

1

Noncontributing

0

buildings

0

0

sites

0

0

structures

0

0

objects

1

0

Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

DOMESTIC: secondary structure

Current Functions

(Enter categories from instructions)

EDUCATION: educational structure

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN: Queen Anne

Materials

(Enter categories from instructions)

foundation BRICK

walls BRICK

STONE: limestone

roof ASPHALT

other WOOD

Narrative Description

(Describe the historic and current condition of the property on one or more sheets.)

Brown, George, Mansion
Name of Property

Porter Co., IN
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for the National Register listing.)

- ☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ preliminary determination if individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey
- # _____
- ☐ recorded by Historic American Engineering Record

Areas of significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1885

Significant Dates

1885

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hine, Cicero

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository:

Brown, George, Mansion
Name of Property

Porter Co., IN
County and State

10. Geographical Data

Acreage of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	<div>Zone</div>	<div>Easting</div>	<div>Northing</div>	3	<div>Zone</div>	<div>Easting</div>	<div>Northing</div>
2	<div></div>	<div></div>	<div></div>	4	<div></div>	<div></div>	<div></div>

☐ See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Jim Morrow

organization Heritage Soc. of NW Indiana date 4-1-97

street & number P.O. Box 508 telephone _____

city or town Chesterton state IN zip code 46304-0508

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps - A USGS map (7.5 Or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs - Representative black and white photographs of the property.

Additional items - (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Duneland School Corp.

street & number 700 W. Porter Ave. telephone _____

city or town Chesterton state IN zip code 46304

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend listings. Response to this request is required to obtain a benefit in accordance to the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.)

Estimated Burden Statement: Public reporting burden for this is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding the burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503.

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Section 7-Description

The George Brown Mansion, 1885, stands on the south side of Chesterton, Indiana, in a residential section of town adjacent to the local high school. The site, as with most of the city, is level land, formerly prairie scrub and dune land not far from Lake Michigan. On a four block section of Porter Avenue, the Brown Mansion is the only structure left on the north side of the street. Soccer, baseball, and football fields surround the house's yards on the east, west, and north sides, making the house stand out.

The Brown Mansion is an eclectic, two and one-half story brick and stone house; architect Cicero Hine combined motifs from Queen Anne, Victorian Gothic, and Richardsonian Romanesque influences to create the house.

The house rises from a brick foundation with running bond brick walls marked by a stone water table stringcourse at the foundation level. The picturesque main facade has a central entrance sheltered by a wooden porch, with a two story projecting bay to the east and paired windows to the west (photo 1).

The porch is a recent addition; originally the house had an elaborate wrap-around porch. The current porch is a simple flat roofed structure with plain square columns with no decorative moldings and a metal railing atop it.

Wooden double leaf storm doors protect the original wood doors which are topped by an semi-ellipse fanlight transom of stained glass. The original wood doors have brass hardware, including a bell, door knob and keyhole with Eastlake incised patterns. As with most openings on the exterior walls, the main entrance is spanned by a brick segmental multi-coursed arch with recessed intrados course. Above the doors are French doors that lead to the porch roof. This arch is segmental but alternates dressed limestone and brick multi-coursed voussoirs with stone labels that continue to become a horizontal beltcourse.

Beside the entrance area, to the west, are paired one-over-one double hung windows on each story. Each has a brick arch as described, with limestone sills. The sills on the upper floor windows extend to become stringcourses. The architect made a further decorative effect on the upper floor paired windows by extending the roof pitch over these windows. Wooden carved brackets support the overhang.

East of the entrance rises a two story semi-hexagonal bay, or a chamfered bay. Each diagonal face has a window on the lower level and the lower windows have "Queen Anne sash" on the upper sash (small decorative panes bordering the main light). Stone sills continue as stringcourses on the second story. The front facet of each story is blank; a massive chimney rises here. Decorative brick channeling marks the first story and second story, above the second floor sill level the three channels extend upward, and the chimney's outer corners are beaded (in molded brick). At the upper window, upper sash level is a limestone tablet carved with "18 GB 85" in whiplash Art Nouveau style typeface topped by an Ionic scroll (photo 5). Above this the chimney rises dramatically another full story above

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the exterior walls, ornamented with recessed vertical channels, plain stone tablets, a stone band, and a corbel table at the top.

The school board put a new asphalt shingle roof on the house in recent years. The complex roof structure is a series of gable-on-hip forms, to the front, the main roof is the side pitch of an overall gable-on-hip, over the semi-hexagonal bay is a front facing gable-on-hip with diamond wood shingles in the gable end, which is broken by the chimney. Wooden brackets or braces with stylized geometric daisy incised carvings support the open eave, exposed rafter roof line. The braces are placed at the corners of the front bay and under overhanging roof sections that shade some windows. A chimney pierces the roof just west of center near the main ridge line.

The east elevation (photo 2) is likewise surprising and bold. The open concrete floor patio with light metal railing is a recent addition. Two windows are aligned, top and bottom, southernmost. The lower first floor window has the Queen Anne sash, the upper window has a roof hood with brackets like the front second floor windows. A section of blank wall ties to a rectangular bay that juts forward from this side of the house. This bay has a large segmental arch, with the alternating stone and brick voussoirs like the front second story arch holding a pair of windows with segmental transom. Above this is a pair of windows with brick arches and stone keystones and labels; the labels extend to a stringcourse across most of this elevation. On the first floor beside the bay is a shed roofed entry, which is only one story high, leaving a void or recessed corner above it. Capping the bay and extending over this void is a unique attic or third story balcony with wooden posts, and a wooden horseshoe arch motif on two porch sections, formed by a wood ring and wooden braces. An balustrade surrounds the balcony, and a hip roof protects the balcony. The jettied portion of the balcony rests on wooden brackets.

North of the bay area, the roof line is a shed configuration, falling away dramatically to one story. Beside the entry shed are two windows which continue the alternating stone/brick arches pattern with connecting stone stringcourse. The attic half story of this rear area has a half-round window with brick/stone arch ring. The complex roof line of this side of the house begins with the main gable-on-hip structure, the balcony roof ties into this and a third large chimney similar to the front one rises beside the balcony from the rear shed roof. The entire section north of this last window under the original back shed roof is a recent addition (see below).

The west elevation is more conventional and compact, almost four-square looking (photo 4). The main house portion is symmetrical, with two conventional windows per floor, aligned vertically. A stone stringcourse follows across the lower walls and becomes label headers over the lower windows. Between the two lower windows is a very small window. The second floor windows have hoods as do others on the house, with brackets. A stone stringcourse runs across the upper walls just above the meeting rail level, and the upper window sills continue, only toward each respective corner, as belt courses. A vertical element unites the upper and lower walls, beginning at the lower stone belt, four brick channels reach to the upper stone course, then, above the upper course, a brick corbel table breaks the roof line beneath a hip-roofed, three light dormer. The main roof is a gable-on-hip. The side of the shed roof back wing is visible and has a small half-round window and a sawtooth brick belt course.

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To the rear, an addition had been built (date unknown) to create an attached garage. The local school board substantially remodeled this large addition to the house in 1985. From behind the shed roofed section, a narrow connector leads to a squarish, gable-on-hip roofed office area. Windows have segmental arched headers and all walls are of brick. The north wall of the addition is blank brick.

If the visitor were to enter the original front doors of the house, he would find that the interior feels much as it might have a century ago (photo 6). A central hallway leads straight back, and a stairhall is perpendicular to this hall extending to the west. The hall sets the tone for most of the interior; high ceilings, machine-fluted woodwork with bull's-eye corner blocks, lathe-turned corner protectors, and high molded baseboards are common throughout the house. Fittings and details are Eastlake in style throughout, including doorknobs and escutcheon plates, sash hardware, hinges, and decorative plaster corbels. The front doors are double leaf, elaborately paneled with a four-square design and horizontal panels topped by a single frosted light with flower-filled urn scene. The segmented transom is of stained glass with a painted art glass roundel featuring a bird (oriole?) on branches of a fruit tree.

Off of each side of the hall are parlors. The east parlor has the bay window with fireplace flue and mantel centered on the middle of the bay (photo 8). The oak mantel is incised with fluting, flower bursts, and brackets hold up the mantel shelf. The firebox has a tile surround and hearth. The tall segmental arched windows have the previously mentioned Queen Anne sash, with original wooden shutter blinds. A broad segmental arch with decorative plaster corbels frames the bay. The other front parlor is now furnished as a dining room (and is used as a conference room) but was undoubtedly a sitting room or parlor originally. This room lacks the ornate fittings of the east parlor but has original shutter blinds and woodwork.

A back east parlor is another room of note on the first floor (photo 7). It connects by pocket doors to the front east parlor. The focal point here is a square recessed bay framed by a plaster segmented arch with decorative corbels. A window pair with art glass transom spanning both windows lights the room from behind the arch. Beside the bay a ransomed doorway leads to a foyer which in turn leads outside, to the east side of the house.

Typical late 19th century high-style details mark the stairhall (photo 9). An arched portiere screen leads from the back east parlor to the hall and then to the stairhall with its oak hand railing, paneled oak newel with globe finial, and characteristic square lattice with bobbin turnings. The stairs dog-leg at a landing and continue to the second floor. Behind the stairs is a small bathroom; formerly this small room was a hall leading to another door to the back bedroom.

North of the stairs and across the back of the original portion of the house is a small room, presumed to be a bedroom originally, and a large pantry with dumbwaiter service to the upper floors. From the back east side parlor, a door leads to what was the kitchen, which has an enclosed stair to the second and third floors. Servants used this back staircase. Behind the kitchen is a room know as the pump room, which had a rear door leading outside to the detached carriage house (no longer standing). Now, this room leads to the 1985

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remodeled addition.

Following up the main stairs one finds the second floor. The main staircase opens to a hall that accesses all the rooms on this level--four primary rooms in each corner of the main part of the house, a closet with original built in shelves and drawers, and bathroom. Paneled oak doors with transoms lead to the main rooms from the hall. The front end of the hall terminates with a pair of French doors with shutter blinds that leads to the front porch balcony (photo 10). The back half of the hall has a pair of plain (no transom) doors, one to the bath and one to another back stair.

The front rooms of the second floor continue the theme of the first floor. The east front room was likely a master bedroom, with its black Italian marble mantle with Eastlake incising (photo 11). Windows here also have shutter blinds. The room behind this one has a square bay like the room below it, but it is more plain in finish. A plaster arch with decorative cast corbels marks the entrance to the bay, which has a pair of windows.

The main staircase leads up once more to a landing, where it turns 90 degrees (not 180 as before), up to the attic level. The attic landing has a simple stair rail closing it off and the west facing arched dormer window lights the landing area. This level has a small ballroom and access to the unusual attic balcony on the east.

The interior of the addition is plain and modern in finish.

In 1983, the Duneland School Corporation began a two-year, \$237,454.00 project to rehabilitate the Brown Mansion. The plan was to maintain the Victorian character of the house while fulfilling the needs of a modern educational headquarters. A Citizens Advisory Committee was formed to oversee aspects of the rehabilitation of the house, and they worked with Scott Sauter, Ltd. on the project. Suspended ceilings, carpeting, and non-period style fixtures had been installed over the years, and Sauter had them removed.

Missing details and woodwork were recovered from storage and put back in place. Missing pocket doors in the front west parlor were recreated and installed. Woodwork was refinished, damaged ceiling plaster was removed and replaced with wallboard. Traces of original ceiling stencil work remained in some areas; Sauter used these patterns to recreate new ones on the new ceilings. Other fittings were rehabilitated. Original shutter blinds were stripped, refinished, and reinstalled. Brass or metal hinges and other hardware were stripped of paint and put back in place. Sauter used Bradbury and Bradbury reproduction wallpapers and light fixtures from nearby antique stores to complete the look of the house.

Exterior rehabilitation work on the old house included brick repair and sealing of the brick, repointing the chimneys, and reconstruction of one chimney. The addition to the rear of the house was remodeled and mimics the gable on hip main roof and brick exterior of the old house.

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Section 8-Statement of Significance

The Brown Mansion meets National Register criterion C, because it is a locally outstanding example of Late Victorian picturesque residential architecture. Architect Cicero Hine used motifs from Queen Anne, Romanesque Revival, and Victorian Gothic in the design of this 1885 brick house, and it is a good example of his work. While the house has no peers in Chesterton, a few other homes of similar grandeur remain in Porter County. George Brown, a wealth lumberman, commissioned the house for use in his retirement.

The Brown Mansion reflects the role that settlement and exploitation of natural resources played in the Calumet Region of Indiana and specifically in Chesterton. Settlers created a village named Coffee Creek in 1833, and in 1852 when the Lake Shore and Michigan Railroad built tracks nearby, land owners began to gradually move the village closer to the tracks. In 1869, the village incorporated and soon became know as Chesterton (instead of Coffee Creek and Calumet, two previously used names). The nearby village of Porter was becoming an industrial center; in the 1880s, eight brickyards were manufacturing products and soon the Chicago Hydraulic Brick Company established a factory in town. Porter brickyards were a major supplier to the growing Chicago construction market until the turn of the century, when dwindling clay deposits and other suppliers put the Porter yards out of business.

George Brown was one Yankee settler to profit from the area and leave his mark in the form of a grand mansion. Born in Cumberland County, England, Brown came to New York in 1852, and soon moved west to Indiana. He lived in LaPorte before settling in nearby Jackson Township to farm. Charity Carter and Brown married in 1855. Over the next 30 years, the Browns bought up 700 acres of woodland in addition to their farmlands. Cordwood from the Brown's property fueled the Porter brickyards and made the family wealthy. Brown also dealt in grain and livestock. Brown dabbled in politics, supporting the Hon. John Skinner's attempt to run for Congress in the years before he built his new house.

In 1885, George and Charity, now with ten children, bought ten acres of land on the south edge of Chesterton. Brown planned for the estate to be his retirement dwelling and spared few expenses in making it the most lavish and up-to-date home in the area. He hired Chicago architect Cicero Hine to design his new home, as well as Chesterton craftsmen Nathan Demass and Swan Nilson for the interior woodwork and painting; and builders Christopher Lembke and Henry Lembster of Valparaiso for the masonry and plaster work. Miss Cora Greene is said to have carved the staircase woodwork. The Browns planned for a large house, carriage house, a windmill to pump water to the kitchen and second floor bath and shower, and a coal furnace. According to a newspaper article (see bibliography), Brown had a Grand Rapids, Michigan firm make all new furniture for the house, which was complete but not furnished by December 1885.

Cicero Hine created an extravagant Queen Anne design for Brown, utilizing brick and limestone walls, a large porch, and massive chimneys, all placed in a highly picturesque silhouette. Porter County has a number of modest Queen Anne houses, mostly of wood frame construction. Chesterton has several typical examples, but

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nothing to compare with the Brown Mansion. Two other Porter County homes of the 1880s and 1890s approach the level of detail and scale of the Brown Mansion. One is a house at 505 N. Franklin in Valparaiso (32098), built in about 1890. The Upthegrove-Crumpacker House also in Valparaiso (c.1880, 34064) more closely resembles the Brown House, especially since it is brick. The Upthegrove-Crumpacker place also features picturesque massing, rambling porches, multiple gables and arched windows. While it has a large mansarded tower, the Upthegrove-Crumpacker House lacks the polychromy treatment of the Brown Mansion. Both homes exhibit all the characteristics of the Queen Anne style; the use of picturesque massing, unexpected placement of bays or gables (e.g. the attic balcony), combinations of different textures and tall roof line are seen on both homes. For the Brown Mansion, the use of polychromy in the contrasting brick and stone work shows some influence of the Victorian Gothic style, then coming in vogue for larger buildings, while the heavy masonry walls and multiple coursed arches reflects interest in the Romanesque Revival style. Despite the loss of the ornate porch in the 1940s, the Brown Mansion still has much integrity as an example of outstanding Late Victorian design.

It is not know how Brown came to meet architect Cicero Hine. Hine and Brown may have had business connections through the Porter brick yards, or perhaps Brown heard of Hine's reputation in Chicago through others. A rendering of the "Residence of George Brown, Esq." in the *Inland Architect and Builder* of January 1886 bears Hine's name (Vol. VI, no. 7, Jan. 1886, no page). Also, the December 24, 1885 *Chesterton Tribune* ran a front page spread with lithographic rendering of the house, crediting Hine with the work. The renderings are identical to one another, both seemingly done by Hine. Though little known today, Hine was apparently well known in Chicago in the 1870s through the 1890s. Born in England in 1849, his parents William and Elizabeth moved with Cicero to America two years later. The family had moved to Chicago by 1869, when Cicero was 20. No information has been forthcoming about Hine's training, but he did begin drafting in Gurdon Randall's office in Chicago from about 1869 until 1875. While in Randall's employ he helped design First Baptist Congregational Church, 10 North Ashland, in 1871.

Hine moved to Ottawa in the mid 1870s, working in the office of the government architect of Canada, but he returned in 1883. Hine was a delineator for several other architects for a few years, including John Mills Van Osdel and Wheelock & Clay. In 1884, he was draftsman and did renderings under the auspices of Norman Patton, architect, of a run of cottages on Claremont Avenue for real estate men Turner and Bond. These cottages were picturesque brick one and one-half story gable front homes layered with Queen Anne and Eastlake ornamentation. A number of them became homes to prominent Chicagoans.

Cicero Hine set up his own practice in Chicago in July 1886 and seems to have specialized in residential design. During his first year Hine designed the Berkeley cottages, a series of eleven Queen Anne homes. At least as many were intended to be finished the next year, according to newspaper accounts (see *Chicago Landmarks Commission Report*). Similar in feeling to, yet smaller in scale than the Brown Mansion, these homes are brick with wooden ornamental detail, bays, porches, and turrets. Several references in the June 1886 *Inland Architect and Builder* are made to home and flat building projects in the Lincoln Park area of Chicago which Hine had underway.

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In 1913, Hine closed his practice and became staff architect for Brunswick, Balke and Collander, a firm specializing in design of pool halls, bowling alleys and equipment. He continued to work for them at their 623 Wabash Avenue offices until his death in 1925.

Although largely unknown now, and certainly overshadowed by the Chicago School which came into the limelight at the end of his long career, Hine seems to have been well known during the 1880s and 90s. Most of his documented works share an eclectic, Late Victorian vocabulary seen in the Brown Mansion. Certainly, the Brown Mansion would be a fine example of his larger residential commissions.

The youngest of the Brown children, Carrie, sold the house to George's brother Frank after both of her parents passed away (George died in 1899). Shortly after the Depression, Frank sold the house to Dr. Gerald and Nina Gustafson of Indianapolis, who used the place for summer vacations. Dr. Gustafson had admired the house during his childhood years in Chesterton. The Gustafsons rented the first floor of the house to Chesterton High School principal Buell Crum and his family. In 1949, the Gustafsons decided to use the first floor themselves during the summer and rent the second floor out. Dr. Gustafson's mother and an aunt also lived here at times. The doctor passed away in the early 1950s, and Nina decided to use the house only as a rental property. In 1963, she sold the house to the Westchester Township School Corporation.

The school corporation undertook various remodeling campaigns on the house during the 60s and 70s. In 1983, Duneland School Corporation began a two year rehabilitation project with the interior work being under the direction of Scott Sauter, Ltd (Westchester merged with other schools to become Duneland). A large addition was completed to the rear of the house, and the old house was rehabilitated by removing suspended ceilings, refinishing original woodwork, and adding new amenities such as a first floor bathroom. Exterior brick on the old house was cleaned and sealed, and a new asphalt shingle roof was put on the house. In 1985, the project was complete and the house was put back into use as administrative offices of the Duneland School Corporation.

Section 9-Bibliography

Books and Articles

"Architect Cicero Hine Reports..." Inland Architect and Builder, Vol. VII, no. 9, June 1886, page 85.

Brown, George (obituary). Chesterton Tribune, January 28, 1899, p. 1.

"The Claremont Cottage in Seven Styles," Chicago, no publisher, no date given, c.1884 (Promotional booklet for Turner and Bond realtors).

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(various forms for Berkeley cottages, April, 1987).

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Section number 9 & 10 Page 8 Brown, George, Mansion Porter Co., IN

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Indiana Historic Sites and Structures Inventory. Porter County Interim Report. Indianapolis: Historic Landmarks Foundation of Indiana, 1991.

"Preliminary Staff Summary of Information on the Oakland Multiple Resource District," Chicago: Commission on Chicago Landmarks, December 1990.

"Residence of George Brown, Esq., Chesterton, Ind: Cicero Hine, Architect, Chicago, Ill.," Inland Architect and Builder, Vol. VI, no. 7, January 1886, no page number. (Rendering of the Brown Mansion)

"Residence of George Brown, Esq., Chesterton, Ind: Cicero Hine, Architect, Chicago, Ill.," Chesterton Tribune, December 24, 1885, p. 1. (Rendering of the Brown Mansion, same drawing as above)

Interviews
conducted by Beverly Overmyer

Canright, Betty. (Tenant of Brown Mansion, 1949-1951) October 29, 1997.

Cole, Tim. (Great-great grandson of George Brown) March 31, 1997 and August 31, 1997.

Gland, Jean. (Past renter of Brown Mansion) October 30, 1997.

Link, Joyce. (Owner of George Brown's first home in Jackson Township) March 24, 1997.

Sauter, Scott. (Interior restoration) October 29, 1997.

Section 10-Geographical Data-Verbal Boundary Description

Starting at a point where the north edge of the public sidewalk in front of 700 West Porter, Chesterton, Indiana meets the concrete pavement of the parking lot immediately east of the house, then go north 170.836 feet, then west 170.836 feet, then south 170.836 feet, then east 170.836 feet along the north edge of the public sidewalk as described to the point of origin, containing .67 of one acre. Also refer to enclosed map.

Boundary Justification

The Brown Mansion setting originally included 10 acres with an orchard and gardens. The only remaining

**United States Department of the Interior
National Park Service**

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Continuation Sheet**

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remnant is the house and a small lawn area, which is the boundary provided. A 1960s school building and parking areas surround the defined parcel.

Photographs

All photographs are of the Brown Mansion, Porter County, Indiana, 700 W. Porter, and were taken in 1997 by Don Swoverland. Negatives are on file with Mr. Swoverland, 846 N CR 75 W, Valparaiso, IN 46383

1. South elevation, camera facing north
2. East elevation, camera facing west
3. North elevation, new addition, camera facing south
4. West elevation, camera facing east
5. Detail of front chimney masonry work, camera facing north
6. Interior, first floor front hall, camera facing south
7. Interior, first floor back parlor, camera facing east/northeast
8. Interior, first floor front east parlor, camera facing southeast
9. Interior, second floor landing, stairhall, camera facing southeast
10. Interior, second floor hall, camera facing south
11. Interior, second floor front east bedroom, camera facing south
12. Interior, front door transom art glass detail, camera facing south
13. Interior, detail of front parlor woodwork, camera facing west
14. Interior, detail of brass door hardware, camera facing north